

THE MUSICAL AND DRAMATIC WORLDS

MME. BLAUVELT sang the soprano role in the coronation ode at Windsor, December 15, under the direction of Sir Walter Parrott, musical director to the King and Queen, and makes her last appearance on her present English tour at Glasgow, December 27, sailing for New York on the 31st instant. As, according to cabled reports, she is to appear in grand opera hereafter, beginning in May next at Covent Garden, the American tour, which begins January 10, will be the last opportunity of hearing this American artist in concert work. She is already engaged for private and fashionable functions in New York, Boston, and Chicago.

MARIE TEMPEST is to star in "The Marriage of Kitty" covering twenty weeks next season, beginning at the New Hudson Theater in New York, November 20. Mr. Frohman will continue to present Marie Tempest in this play in London at Wyndham's Theater throughout the present season.

HALL CAINE'S managers in this country have given out the following clippings:

Kokomo Dispatch—Hall Caine looks like Shakespeare, but it is not likely that any Bacon will get credit for his works.

Albany Argus—Hall Caine's play, "The Eternal City" draws the public and the fire of the critics. The hotter the fire the warmer the desire to see the play. Hall, then, seems to possess extraordinary military skill.

Worcester Spy—Hall Caine is said to be suffering from dyspepsia. Having read two of Hall's earlier books we do not wonder at it.

Syracuse Herald—Hall Caine may reside in the suburbs of the critic's favor, but when he comes up to town in his gay chariot and opens up at the opera house, the public flock to see the show. Hall gets the cash and the critics get mad.

Elmira Star—Hall Caine may be recherche, but what is the matter with the walnut hatrack?

Ogden Standard—As a charlatan Hall Caine does nicely. The critics roar, so does Hall, only for a different reason, and in a different way. With a full box office, the Manxman appears to have the best of the cackling.

Rochester Herald—When Hall Caine said there is something wrong with the critics or the public, he hit the nail squarely on the head. With "The Eternal City" enormously prosperous, the inference is easily drawn who is in the wrong. Hall is a wiz, not of the Nile, but of the Thames.

Port Worth Scimitar—When Hall Caine was born, and he discovered his birth notice in small type, he howled piteously for two weeks.

Denver News—Hall Caine "horses" the critics into advertising his play. Barnum's nags drew cages and chariots. Hence, Hall as an equestrian, makes Barnum look like thirty cents.

"JOJOU," by Henri Bernstein, produced at the Gymnase, in Paris, has excited much discussion. The author, a young man, has already written two plays full of promise. Jojou is a Parisienne of the frivolous, doll-like order, but she is brought to reason and seriousness by circumstances. A young and joyful widow, full of life and eager for pleasure, she has cherished a deep admiration for the husband of her dearest friend. After years of secret pining for the man she adores, the latter's wife and her bosom friend makes a revelation which startles her. The wife tells the story of her sad and miserable married life, and on hearing it Jojou becomes thoughtful and serious. She then resolves to reject the man who has embittered the existence of her friend. She does this successfully twice, and finally accepts as her husband a steady-going person for whom she has not the least affection.

ROGER MICLOS, the French pianist, who played recently at the Colonne concerts with much unusual success, has made her last public appearance in Paris preparatory for her departure to this country. She is to be heard first with the Damosros Orchestra in New York, then at several recitals. Afterward she begins her tour of the principal cities extending to the coast.

CHARLES B. HANFORD'S production of "Much Ado About Nothing," has been favorably received everywhere. The "Dallas (Tex.) News" says of the production:

"Compared to the usual comedy productions Shakespearean comedy is like Hamlet's star set in the darkness. It is not simple comedy, but of the highest and boldest form, refined, choice, elevating, if you will; not as mirth-provoking, but satisfying a love and a taste for the true, the sublime and the beautiful.

"This thought is prompted by the examples of stage art that were exhibited at the Dallas Opera House last evening by Mr. Hanford and Miss Drofah in the presentation of 'Much Ado About Nothing.' Mr. Hanford has brought to his work the advantage of an educated mind and a varied experience. He gave a brilliant exhibition of his ability last night."

"BACCHUS," a new ballet, was produced during the last week of November at the Paris Opera. The music is by Alphonse Duvernoy, the successful composer of "Tempeste" and "Helle." The libretto is taken from an opera by Mermet, which was never staged, as the composer died before that could be done. The action passes in India, where Bacchus, the wine god, goes as a conqueror, accompanied by the Bacchantes.

MASCAGNI will obtain little sympathy from Americans when they read what he has been writing to the Roman "Gloriale d'Italia" about his experiences here. Instead of frankly admitting his blunder in expecting Americans to pay \$5 a seat to hear performances by second and third rate singers and a poor scratch orchestra, of four operas, only one of which had been successful even in Italy, he tries to make his countrymen believe his misfortunes here were

who had thus far occupied the quarter deck.

"Think we can pump the whole thundering ocean through her" growled Atwell, hanging back.

Quick as a flash Latimer caught him a swinging blow which knocked him into the scuppers.

"This is no time for your capers, my man!" he said. "Mr. Pepper, get a fire started under the engine. That'll suck the blike out of her in short order. Meanwhile, do you fellows keep these brakes going, or I'll keelhaul every mother's son of you."

Atwell picked himself up, and his hand stole into the bosom of his woolen shirt. There was a lump there which assured the watchful Thorne that the fellow was armed. But the sailor did not draw the weapon. Instead, he slunk away to the forecabin.

Jessop came aft to the pumps near which Thorne stood.

"That chap's got it in for the cap'n, sir," he muttered in Thorne's ear. "There'll be bad times here yet. I wish we'd put in to Valparaiso, an' I'd got out of her—I do!"

"If there's trouble, can we depend upon you and Shields?" asked the passenger.

"You can depend on Tom an' me to keep strictly neutral," returned Jessop quickly. "We ain't lookin' for trouble with eight or ten drunken fools—no we! An' ev'ry one armed to the teeth, at that!"

"Drunk? What do you mean?" asked Thorne.

"I mean, Mr. Thorne, that every one of 'em, save me an' Tom, if I can keep 'em away from him, will be fighting drunk before night. Atwell's gone for the stuff now."

"Great Heavens!" whispered Thorne, in an agony of apprehension. "How can you speak so calmly about it? Where does he keep the stuff?"

Jessop shook his head.

"Not in the forecabin," he said. "That's all I know about it."

Thorne quickly ran to the cabin, where Captain Latimer had gone. He found him with Sydney, anxiously bending over a chart, marking out the course for the nearest inhabited land, for reference, if the leak really proved serious. The girl was perfectly calm, and even in the midst of his own anxiety Thorne felt a flash of admiration for her.

He repeated what Jessop had told him. Mr. Sessions came out of his stateroom while he was talking, and Monckton came from his. The latter passed the group without a word and went on deck. But he heard all Thorne had to say.

"What had we better do, father?" asked Sydney. "I fear the liquor more than I do the men."

"Search the forecabin and find it," said Mr. Sessions. "I've suspected they had the stuff more than once. We'll throw it overboard."

"Right ye are!" declared the captain. "We'll destroy it. I thought I had kept Atwell from bringing it aboard this voyage."

Thorne had stepped to the other side of the room where he could see up the companionway. Monckton was listening at the head of the stairs. He disappeared the instant he saw himself observed.

"If you want to do that," exclaimed Thorne, quickly turning to the officers, "go after that fellow and bring him back."

"Who?"

"Monckton. He has gone to warn Atwell of your purpose," replied the passenger.

"Impossible, Mr. Thorne!" cried Cap-

tain Latimer, while Sydney turned her back upon him.

Thorne was furious.

"This is no time for mincing matters," he said, harshly. "That fellow has been supplied all through the voyage with drink by Atwell. I tell you he has gone to warn him of your plans now."

"Either you are a fool or I am one," cried the captain, tartly.

"Thank you," responded the younger man. "We have held different opinions on that point right along, and by the looks of things now I believe you will be proved the fool. But, enough of this. I tell you he has gone to speak with Atwell. I call on you to go with me and prove or disprove my statement!"

He led the way to the deck. Captain Latimer and the mate followed him.

As they made their appearance one of the sailors uttered a shrill whistle. The next instant Monckton came out of the forecabin. Captain Latimer's eyes blazed as he strode forward.

"What are you doing here?" he demanded, pushing Thorne aside and looking at Monckton searchingly. "Go aft, sir, and keep away from the sailors' quarters."

Then he descended into the forecabin. Thorne and Sessions close upon his heels. The place was deserted save for Sam Atwell, who reclined in a berth.

"Get out o' here, you lazy lout!" roared Latimer. "Is this a time for a man to be lying abed? You go up, too, Mr. Sessions, and send 'Tonto here to me.'"

Atwell got up slowly and moved hesitatingly toward the entrance.

"Stir your stumps!" said the exasperated Latimer.

Atwell was almost twice his size, but Sessions had enough pluck for half a dozen men, and more muscle than Thorne would have imagined from his appearance. He seized the sailor by the collar and slung him forward on his hands and knees.

"Get up on deck there!" he exclaimed, and followed his command with a sound kick, which added very much to the sailor's awkwardness.

Grim as the situation was, Thorne laughed.

"Ordinarily I don't approve of an officer striking a man aboard ship," he remarked, "but here the fellow deserves it. But if ever a chap needed a strapping licking that Sam Atwell does."

"Tonto came down to me in a minute. 'Yank every living thing out of these bunks, cook,' said Latimer, 'an' s'arch every man's kit. If there's liquor here I'll have it.'"

"Jessop says it's not kept in the forecabin," remarked Thorne, mildly.

"Yes, that's because he don't want it found, likely."

Thorne saw that there was no use trying to break down quarter-deck prejudice, so he stood by in silence and watched "Tonto's" fruitless search.

"It's no use, Massa Latimer," declared the cook. "Dere ain't no whisky hyar. I've s'arched everyting."

Captain Latimer led the retreat to the deck in gloomy silence. As they came out of the forecabin his eyes rested on a scene amiss. There was a man in a white shirt and dark trousers, with a pistol in his hand, standing at the head of the stairs. Back to back against the mainmast stood the mates, Sessions and Pepper, the former with a drawn revolver, the latter holding a pump brace aloft in his brawny hands. The sailors were grouped about the pump and Atwell was talking loudly.

Tom Shields, the Englishman, was at the wheel and Jessop stood beside him leaning on the rail, his back to the scene as though it had not the slightest interest for him. But while Captain Latimer and the cook stared at the scene, the mate, who was standing at the pump, was looking directly for the brig and driving the sea in a hissing white wave before it.

WILL BE CONTINUED TOMORROW AND EVERY WEEK DAY UNTIL COMPLETED.

all due to the hostility of the Germans to himself personally. As if the Germans of both continents had not been more foolishly afflicted with Mascagnitis than even the Italians. An Italian journalist goes further and explains that the Americans pushed Mascagni because he refused to write a hymn in honor of Dewey for less than \$10,000, and subsequently added insult to injury by denying at Madrid that he had ever been willing to write such a hymn at all.

THOMAS JEFFERSON, known to his family as "Jefferson the Fifth," is making a remarkably successful tour of the large cities on the Pacific Coast, where he is appearing in "Rip Van Winkle."

PADEREWSKI, like Liszt and Rubinstein, is naturally more anxious to be recognized as a composer than as the leading pianist of his time. He must therefore have been pleased with this announcement in a London Journal: "It has been decided that the entire program at the orchestral concert at the Crystal Palace on Saturday afternoon, December 13, shall be devoted to compositions by Mr. Paderewski, who will undertake the solo in two pianoforte concertos. Vocal and instrumental selections from the Polish musical opera, 'Manru,' will also be included in the scheme."

AUGUSTUS PITOU and Joseph Arthur have signed a contract with Jules Murry for their dramatization of the late E. P. Roe's novel, "He Fell in Love With His Wife." Mr. Murry will produce the play early next season. It is in four acts.

LOUIS JAMES and Frederick Ward are proving by a very successful tour of the South that Shakespearean plays, when properly produced and capably acted, will attract the public. In "The Tempest" these fine actors are seen to the best advantage, and add materially to their reputations as prominent tragedians of the American stage.

The Washington Saengerbund, for more than fifty years a foremost local musical organization, gave its first public concert of the season at the National Theater last night, appearing before an audience which filled the building to the doors and retiring amid a demonstration of the most pronounced approval.

Three capable soloists—Miss Louise B. Voigt, a dramatic soprano from New York, who had sung once before for the Saengerbund; Johannes Miersch, a violinist, also from New York, who came well recommended as a brother of Paul Miersch; John Humbird Duffey, a baritone, who was reared and trained in Washington, who has just gone to New York for further study, and whose singing of last night was distinctly one of the features of the concert—and an orchestra of forty pieces supported the Bund and contributed to the general satisfaction which the entertainment must have given all the musicians in the audience. The concert was from all points of view notably successful, and the favor with which it was received augurs well for succeeding appearances of the Bund.

Henry Xander, under whose capable direction the concert was given, provided an exceptionally attractive program. The orchestral numbers included Herold's "Zampa" overture, van Westenhout's "Ronde d'Amour," and von Weber's "L'Invitation a la Valse," all very familiar selections, though with several accompaniments. Miss Voigt deepened the good impression which she had already made on Washington, but sang a little pallidly and impersonally nevertheless. Her selections were the aria from Tannhauser, "Dich, Theure Halle," and five songs, of which two were encores. Mr. Miersch played the "Fantasia Capriccio" of Vieuxtemps, Wieniawski's "Legende," and a "Concert Polonoise" of his own composition, and responded to a very hearty encore with Bach's exquisite and sentimental "Air for the G String." His playing offered even a better contrast with that of Kubelik and Kocian than that of Ovide Musin, and ranked him as a musician above all three. Mr. Duffey appeared only with the Saengerbund, singing the baritone numbers in Bruch's chorus, "Fair Ellen," but the impression made on the audience was so manifest that he was called back to the stage again and again, and finally the Bund repeated to sing a second time the duet and finale, in which Mr. Duffey's voice appeared to pronounced advantage. The concert was very largely a personal triumph for Mr. Duffey.

The Saengerbund offerings included a chorus, "Heinrich," composed by Mr. Xander, to words of particular beauty from the pen of President Frank Claudy, an old folk-song, "Abschied," the chorus "Fair Ellen," already mentioned, and Strauss' "An Der Schoenen Blauen Donau," which the waltz king originally designed as a chorus, but which was a flat failure when given its initial performance. In all these numbers the Saengerbund acquitted itself with the utmost credit. Mr. Xander's composition proved to be exceptionally harmonious. The "Abschied" was admirably sung. In "Fair Ellen" the soloists were, of course, the center of interest, but the chorus more than held its own. Finally, "The Blue Danube" was sung with all the heartiness and confidence which was naturally to be expected. Had there been no other numbers on the program the fine work of this chorus must have made the concert a pronounced success.

Mr. Xander's orchestra consisted of about forty members of the Washington Symphony, and played with skill and understanding. Whatever shortcomings were noted, such as occasional lack of unity and uniformity of tone, were nearly all to be accredited to the temporary organization of these players, and would be largely obviated by more frequent practice. It should be said, however, that the horns in this orchestra, as in the Washington Symphony, are decidedly inferior to the remainder of the band.

Viewed as a whole, however, the Saengerbund's first concert of the season was a marked success. The audience was distinctly a music-loving assemblage, and included many persons of fashion, notably the Spanish minister and his suite. The soloists proved themselves artists of high rank. The orchestra played acceptably. And the Saengerbund itself fully sustained its reputation as one of the best choruses ever organized in Washington. On the basis of this concert local music lovers will extend their heartiest congratulations to Mr. Xander and his men.

A. D. A.

PREACHES ON THE FOUR MUSICAL CANTICLES

The Rev. Dr. Radcliffe Begins a Series of Sermons—Explains the Magnificat.

The "Magnificat" was the subject of an interesting and instructive sermon last night by the Rev. Dr. Wallace Radcliffe, pastor of the New York Avenue Presbyterian Church.

It was the first of a series of four sermons in which Dr. Radcliffe will discuss the four great musical canticles of the Christmaside. At the opening of the service the choir sang the "Magnificat" as arranged by Parker, and at the offertory the "Ave Maria."

Dr. Radcliffe said that the "Magnificat" was the first used in the churches in the fifth century, the name having been applied only to the second verse of the canticle. The "Benedictus" will be the subject of the discourse on next Sunday evening at the New York Avenue Church.

CASTORIA For Infants and Children. The Kind You Have Always Bought

SAENGERBUND CONCERT A NOTABLE SUCCESS

Enthusiastically Approved by a Large Audience.

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CASTORIA For Infants and Children. The Kind You Have Always Bought

SEVERE PENALTIES FOR RECALCITRANT CADETS

Three Additional Dismissals From V. M. I.

OFFICERS REDUCED IN RANK

Four Months' Confinement to Limits of the Post—One Expulsion Reconsidered and Two Orders Suspended.

LEXINGTON, Va., Dec. 15.—General Shipp, superintendent of the Virginia Military Institute, after having assembled all members of the third class of the cadet corps who were engaged in the fireworks frolic Wednesday morning other than the thirteen dismissed Friday evening and ordered home, publishing the following special order relative to the penalties to be imposed on each cadet at supper parade Saturday night.

Three cadets were dismissed and one reinstated, while the officers were reduced to the ranks. The older cadets were specially penalized and the new third class men received lighter punishment, it being claimed that they had been led astray by the older students.

Text of the Order.

The order published was: "Headquarters Virginia Military Institute, December 15, 1902. 'Special order No. 43: 1. Commandant cadets has forwarded to the superintendent charges against a number of cadets for disorderly, riotous and insubordinate conduct prejudicial to good order and military discipline on the night of the 9th instant. The charges have been fully investigated, and the facts have been found true as charged. The occurrence was most deplorable; it affects the good name and prestige of the institute; it carries sorrow and grief into many homes and mars the happiness of this glad time of the year; the career of a number of young men at this institute which gave brilliant promise for the future has been cut short; bitter memories and regrets will follow them through life, especially those who have been influential in involving others in the consequences of their misdeeds.

No Rational Explanation. "All recognize that it is the discipline of this school that constitutes its great worth and has won for it the commendation and praise of men who are themselves approved, commended, and applauded by all. Why cadets should attempt to defy, trample upon, and set at naught the discipline of the institution whose diploma they seek as the end of a worthy ambition cannot be explained upon any rational grounds. "Acts were committed by those charged of varying degrees of culpability. Violations of law, whether of man, of nature, or of God, carry their consequences along with them; these consequences cannot be avoided.

Reduced to the Ranks. "It is ordered that Cadet Corporals R. J. Martin, C. H. Loop, E. L. Burruss, N. C. Dennis, P. Tabb, J. A. Merritt, J. M. Marshall, F. B. Steele, M. H. Carlisle, A. T. Barr, A. H. Allen, and G. R. Hobson be reduced to the ranks. "It is further ordered that Cadets E. H. Allen, A. T. Barr, W. H. Best, E. L. Burruss, J. M. Camp, Harry Carlisle, C. D. Dennis, C. D. Hagan, J. N. Hewitt, G. R. Hobson, L. C. Lamont, E. B. Lee, C. H. Loop, J. M. Marshall, R. J. Martin, J. A. Merritt, E. R. Page, J. D. Sparks, F. B. Steele, Paul Tabb, J. T. Via, and R. S. Young be confined to the limits of the post until further orders; that duration of no one of these confinements shall be less than four months; that they be confined to quarters on all Saturdays and all suspension days until January 25, 1903; that they shall be on strict probation, and shall not exceed twenty demerits for any one month.

Confined to Quarters. "It is further ordered that Cadets W. Booker, H. W. Bowles, R. Y. Conrad, M. L. Craighill, J. A. Herman, R. S. Hudgins, R. A. Morrison, R. A. Owen, E. K. Perkins and L. T. Warren be confined to quarters on all Saturdays and suspension days until January 20, 1903, to the limits of the post for three months and that they shall be on strict probation and shall not exceed twenty-five demerits for any one month.

Expulsion Reconsidered. "4. The commandant of cadets having called the attention of the superintendent to an error of fact in the evidence upon which Cadet C. L. Davis was convicted and dismissed, the order for his dismissal is revoked and Cadet Davis will report for duty and will come under the penalties assigned in paragraph 1 of this order. "5. All cadets named in the foregoing paragraphs of this order are released from arrest. "6. Cadet J. P. Gay, under arrest on a charge of a grave breach of discipline on the night of the 9th inst., and for disorderly and insubordinate conduct on the night of the 12th inst., which conduct he admits and avers was willful and deliberate, is hereby dismissed and will forthwith return to his home."

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